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《Article》

Pylon : Tomorrow Going On

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From the perspective of the early twentieth century, the main stream of the society was with admiration for the harmonious union of man with modern machinery. Through his visual art, *Homage to Bleriot,* Robert Delaunay sings the praise of the aeroplane and Louis Bleriot, the first pilot to fly the English Channel in 1909. In the painting his plane is high above the Eiffel Tower with various colorful circles symbolizing traces of the propellor. In the same year one of the leaders of futurism, Filippo T. Marinetti, in his manifest puts a special emphasis on the changing world and its acceleration. All the dynamics brought by technology and urbanity, such as cars, airplanes and factories, were highly appreciated. Especially speed was the most attractive and anything to do with the past was denied whereas violence, war and destruction gained general acceptance. For Marinetti beauty can be found only in strife and no master pieces exist without being on the offensive.

In 1927, only seven years ahead of publication of *Pylon,* Lindbergh did the first nonstop solo flight across the Atlantic from New York to Paris. The pilot and parachute-jumper in the book represent a group-hero of the age, such as a national hero of World War I, Eddie Rickenbacker and the Wright brothers at Kitty Hawk ushered in, with others. Faulkner's attitude toward aviators is depicted in his short stories such as "Honor" (1939), "Death-Drag" (1932) and in Donald Mahon in *Soldgers' Pay.* He loved these aviators who "neither talk nor think; they just fly," regardless of their living in poverty. They are "gods in the air and live like pigs on the ground."[1)]

Noticing the modern world in *Pylon* similar to that of "The Waste Land,"

Volpe concludes the novel as a criticism of problematic twentieth-century American society of the machine age, with a view of less hope for tomorrow. He remarks that Faulkner's continual reference to the nihilistic passage from Shakespeare beginning "Tomorrow and tomorrow and tomorrow" and his continual allusions to Eliot's waste land and Prufrock poems, plus his use of so many of Eliot's symbols and images indicate clearly the thematic direction of *Pylon*.[2] The book has its setting in the city of Valois, modeled on New Orleans in a much larger scale than that of "Death-Drag." It may be safe to give at least two causes which encouraged Faulkner to write *Pylon*: one is social, the other private. At University of Virginia he said, "I wrote it because I'd got in trouble with *Absalom, Absalom!* and I had to get away from it for a while so I thought a good way to get away from it was to write another book, so I wrote *Pylon*."[3] For the social cause, during an air show on Ash Wedensday at the inauguration of the Colonel Shushan Airport in New Orleans, named after the politician, Captain M. Nelson was killed. F. R. Karl, observing the parallel between the accident and Faulkner's making of *Pylon*, remarks that this "seemingly isolated event, tragic in itself but unconnected, reached Faulkner, . . . to inspire his conception of *Pylon*, which grew out of this."[4] His emphasis on Faulkner's experience of aviation with passenger rides and stunts follows as a kind of fascinating family activity. In 1957 Faulkner in his remark on aviators, reflecting upon 1930's, called them "a fantasic and bizarre phenomenon on the face of a contemporary scene, of our culture at a particular time." Thus, with many possible motives, the most important one for the birth of the book seems to be Faulkner's affection and 'fascination with' their lives.[5] As F. Karl indicates, the book was his "homage to those who rejected the ground for almost inevitable death in the air."

Charles Lindbergh's successful flight showed a triumph of modernity: the plane named 'the Spirit of St. Louis' suggested affirmative qualities the age was craving for, such as youth, independence, freedom, etc. Then R. Gray reminds us of another important aspect hidden behind the brilliance of the event, saying, "Yet, on the other, his achievement was also seen as witness to the miracle of technology, what was possible with the help of teamwork,

organization and commitment to a production economy.[6]" These qualities are also included in the book. Cleanth Brooks observes it as a whole, as follows:

> A principal theme of *Pylon,* then, is the incurable humanity of human beings. Faulkner apparently did not believe that man was naturally good. Rather, his characters are constantly stunned to discover the depth of depravity in their fellow human beings and, sometimes, in themselves. Yet Faulkner celebrates again and again man's power to rise above himself and is quietly confident that man can never become either a mere animal or a mere automaton . . . what he (Faulkner) does wholeheartedly believe is that the qualities that separate man from other creatures, the qualities that truly make him man, will endure and prevail over his tendencies to relapse into the mere beast.[7]

Pylon starts with Mardi Gras, the last day of the carnival, as its background. Its original, religious meaning is gone: it has nothing to do with the past with "people with yellow and blue flesh pass and repass: myriad, purposeless, and free from gravity.[8]" This kind of restless mobility of urban life and the aviators' instability are apparently different from the adventurous movement of the pioneer spirit. Thus Faulkner begins the first chapter named "Dedication of an Airport" with Jiggs, the mechanic, who is not a leading character at all, but plays an important role, suggesting some of the major leitmotives of the book to follow. In the second chapter, "An Evening in New Valois," through the dialogue between the city editor and the reporter the aviators are introduced together with the reporter's excessive interest in them. These two men, Jiggs and the reporter, undoubtedly have something in common: they have obsession with what is unattainable. Jiggs shows his passion for the boots, whereas the reporter gets involved in Shumann's wife, Laverne. Also both of the "beyond physical and moral control in indecent and disgusting states of drunkenness are symbols of lost and driven souls.[9]" Why does the mechanic want the boots which are not made for airmen but

for men on earth?

Before we go further, it may be helpful to take a look at Gresset's view of Faulkner's structural interest in *Pylon.* He draws the reader's attention to his employment of the visual effect both in *Pylon* and *Sanctuary* (1931). "From beyond the screen of bushes which surrounded the spring, Popeye *watched* the man drinking." As for Jiggs, "For a full minute Jiggs stood before the window in a light spatter of last night's confetti lying against the windowbase like spent dirty foam, lightpoised on the balls of his greasestained tennis shoes, *looking at* the boots"(7). (Italics Mine) The same critic, who stresses that *Pylon* is structured around gazes and glances, continues like this:

> . . . the first paragraph of the book has a structure that is important for the book as a whole: after describing the fetishist's glance at the boots on the wooden pedestal in the shopwindow, it introduces the double motif of words and pictures ("the same lettering, the same photographs"), which one sees everywhere in the city. Such a microstructure corresponds to the repetitive nature of the book's topic (stunt flying) as well as to its symbolism and reflexiveness. The story comes to us repeatedly through the double channel of image (whatever is shown through description) and letter (whatever is told in print). The end point of this double channel is, however, a single organ, the eye, which belongs to an underdog, to a wandering mechanic looking for a job.[10]

The same critic indicates that the reporter is a sustained glance.[11]

While the reporter is the narrator of *Pylon,* by whom things are seen and told, it does not seem to be the case always. As L. Stallings remarks, "much of *Pylon* is told among the sodden morass which is the mind of Jiggs."[12] It is significant that the hangar, the aeroplanes and the racers are presented through the eye of the mechanic, whose interest is more in the boots than in planes like wasps. For him they look waspwaisted, "wasplight, still, trim, vicious, small and immobile, they seemed to poise without weight, as though

made of paper for the sole purpose of resting upon the shoulders of the dungareeclad men about them" (18-19). Without mechanical motion, "they rested for the most part complete and intact" whereas they, disagreeable, ugly, unwanted and derelict, are worse than "the halfeaten carcass of a deer come suddenly upon in a forest" (19). This kind of the ambivalent treatment is not restricted to the planes. Faulkner must have expected a certain effect from this although Volpe concludes that it mars the novel. The critic says, "The entire statement also reveals the ambivalent attitude toward the fliers that mars the novel. Sympathy for them in their isolation from society merges with antipathy for them as rootless beings beyond the range of God and love."[13] It may be probable that at least one of the causes that have made *Pylon* less popular and the reader unsatisfied or dislocated. According to R. Gray, Faulkner generated his contradictory idea of the pilot due to the fact that he was always attracted to the experience of flight, and yet nervous of it. As a second reason, Gray points out his being very much a person of his times, finding himself torn between different feelings.[14] However, the ambivalent feeling, enigmas and discordances dotted in the book, which often leave the reader unfocused and lost, serve as the key to Faulkner's imagination.

Apparently the reporter is a symbol of the city from which he tries to escape. And the forming of the city conceives, according to Yoichi Iijima, the original sin as that brings itself to a close; namely, it must be built newly on the ground where the past existed before but now denied for the new comer. What does it mean for man to be free from his past? Cleanth Brooks responds to it as follows:

> The world of Quentin Compson, particularly as revealed to us in *Absalom, Absalom!*, is a world suffocated by its past, and many readers have regarded it as a horrifying world, a world of nightmare. It certainly does contain its horrors. But the world of the barnstorming pilots would seem to be more horrible still, truly a nightmare. For granted that the past can become oppressive, in having no past at all one risks

losing one's status as a human being.[15]

Then the newspapter and its articles, lacking continity through time, depend on daily news, ephemeral and occasional. Faulkner's criticism on the press recurs: the reporter "lifted the top paper from the shallow stack on the record stool beside the one on which the elevator man sat, sliding the facedown dollar watch which weighted it onto the next one, the same, the identical: black harsh and restrained . . ." (52) The headlines deal with only immediate, present events regardless of the past and the future; that is, the continuity of time and human experience.

Regarding the reporter and the space he has been put in, we cannot deny T. S. Eliot's influence, which is frequently observed in Faulkner's earlier works. The sixth chapter of *Pylon* is named 'Lovesong of F. A. Prufrock.' He is the anti-hero wandering in the world of 'in-between' or hanging in the air.[16] Time is set in the twilight, with no promise of the glory of tomorrow but languor that may belong to a patient on the operating table.[17] This world is the one the reporter is in until he "seems to be about to come to terms with the whole airborne spectacle, just as Jiggs did with his own fetish by pawning his boots in order to leave a present for Laverne and her son."[18] At this point, the hero of *Pylon,* who has experienced that change, is no longer a Prufrock originated from Hamlet. Volpe observes that many images in the book create the vision of a society which Eliot called the Waste Land and which Faulkner, utilizing many of Eliot's symbols and images, describes in a similar tone of disillusionment.[19] It is also interesting that the unnamed protagonist in the poem suggests the narrator of *Pylon* to come.

Faulkner does not reveal the reporter's name, or according to him, "he does not tell it to him." Why is he so particular about 'no-name'? We remember the same case seen in *Mosquitoes* and *The Wild Palms.* It seems that not many critics have tried to find the main reason for the writer's propencity toward this. F. Karl remarks that in that way in case of *Pylon,* the reporter "obtained distance on the material."[20] Or is 'Lazarus' so appropriate

a name for him that no first name is needed? The image of Lazarus, who resurrected from death, buried four days, echoes the change from journalism to literature the reporter goes through. "To say: I am Lazarus, come from the dead, come back to tell you all, I shall tell you all."[21] Yet, the reporter, the man of words, telling us all except for his name. A. Bleikasten includes the reporter on Faulkner's list for talkative characters, saying that Talliafero, coming after Januarius Jones, the hardly less ludicrous would-be Don Juan of *Soldiers' Pay,* is one in a long series of intemperate talkers that include Horace Benbow, the voluble lawyer of *Flags in the Dust* and *Sanctuary,* and the ghostlike reporter of *Pylon.*[22]

The reporter finds himself drawn to the aviators mainly because they are different, free from conventions and old values. Here, Volpe lets us turn our attention to some affinities of his world and theirs, saying, "The airmen are as compulsion-ridden and as lost as the other inhabitants of the mdern world, and the Reporter's quest for salvation through them, therefore, must end in failure: the sound and the fury of the airmen's lives signifies nothing."[23] Nevertheless, the image is, as Troy remarks, at least temporarily dissolved in the blinding light of a rather *new and* certainly *stirring* expression of human indifference to the discomforts of living and the menace of death.[24] (Italics mine) Like Prufrock, the reporter, being located between the two worlds of New Valois and the airfield, plays two contradictory roles. Firstly, he is a reporter expected by the editor "to come in here tomorrow night with an accurate account of everything that occurs out there tomorrow that creates any reaction excitement or irritation on any human retina" (51). Moving back and forth between New Valois and the airfield, he makes records of them, being "not integrally a part of any of these world."[25] The other role is that of myth-making. The same critic explains about this by pairing contradictions. Fro instance, description yields to interpretation which, however faulty, is a living and developing thing; and objectivity is threatened by imagination.[26] She continues like this:

Initially he sees Roger, Jack and Laverne as creatures of science fiction:

strange, mechanical robots from another world who provoke his curiosity. While they continue in this guise for the gaping spectators, his view of them undergoes a dramatic reversal. Gradually he recognizes himself as the robot in a dead world and them as the only beings still possessing life. And gradually he comes to see the hangar as a symbol of a new world emerging out of a society that has lost its sense of time and place.[27)]

As he has often done in his earlier works, Faulkner employs Biblical imagery in affluence. Jiggs and other characters in this novel identify the reporter as Lazarus. Also, as early as 1935, A. B. Bernd pointed out that the reporter involuntarily plays King David to Shumann's Uriah. To review the Biblical story, Bathsheba, wife of Uriah, was seduced by David and became pregnant. He then had Uriah killed to marry her. She later gave birth to Solomon, occupying an influential position as the queen mother. However, Laverne does not act like a Bathsheba: she shows no interest in the reporter when Shumann is killed in the accident. Although Bernd believes that the reporter did not intend to sent the pilot to his death but acted in good faith, the brotherhood cannot be free from ambivalent feelings; that is, love and hate. The man of words and thought is naturally drawn to Shumann, a man of action. R. Gray calls that brotherhood a replication of the relationship of Bayard Sartoris III and his brother Johnny, accompanied by other echoes of earlier narratives.[27)] Once Shumann alludes to it, saying to the reporter, "You'll have me thinking you are ribbing me up in this crate of Ord's so you can marry her maybe" (175). For the reporter, his new brother is a rival in love, an obstacle in his way to his love.

In Faulkner'opinion, the reporter "with that air of worn and dreamy fury" reflects Don Quixote. His major problem is, according to C. Brooks, that he belongs to nowhere because of his innocence. He is in between the city and the airfield, so to speak. His offer to help accommodate the aviators is appreciated and accepted, but he is not accepted to their world: for them it is clear that he is not one of their peopel. In short, they know better than he

does. His innocence is symbolized by his no-sense of money. Importantly, C. Brooks points out as "the one trait that he *believes* he shares with the air people. They don't think money matters either. They are not stuffy materialists."[28] At first glance, both the reporter and air people may look alike in handing money, but in nature they are quite different: the former is irresponsible while the latter are proud and honorable people, paying their debt before leaving. And W. Wadlington, who evaluates the writer's treatment of the theme and the growth the reporter goes through, remarks:

> Faulkner's immense hopes for writing/reading coincide with his characters' common impulsion to expend desire freely yet paradoxically still save it all. The obverse desire is to borrow money and incur other obligations freely but still be unindebted—to balance one's books with others in order to be free of all obligation even as one enjoys the benefits one has gained from others. Anse and Addie Bundren in *As I Lay Dying,* the reporter in *Pylon,* and Lucas Beauchamp in *Intruder in the Dust,* asking for his receipt as the novel ends, are striking or subtle instances of one or both sides of the coin of desire.[29]

The last chapter of the novel starts with the group of newspapermen whose topic was mainly about Shumann and his people. Through them a lot about him is revealed to the reader. Did he know he was going to die? Was he sure the borrowed plane was dangerous as well as Ord? Knowing Shumann's people have no money, one of the newspapermen says, "So what would they have to bury him with even if they had him to bury?" (291) Then the second man explains about why he was flying that ship up there as follows:

> "He would have entered it if he hadn't had anything but a bicycle, just so it would have got off the ground. But it aint for money. It's becuse they have got to do it, . . . They can't help themselves. Ord knew that the ship was dangerous, and Shumann must have known it as well as

Ord did—dont you remember how for the first lap he stayed so far away he didn't even look like he was in the same race, until he forgot and came in and tried to catch Ord? If it had just been the money, do you think he could have thought about money hard enough to have decided to risk his life to get it in a machine that he knew was unsafe, and then have forgot about the money for a whole lap of the race while he hung back there not half as close to the pylons as the judges were, just riding around? Dont kid yourself" (292).

His choice of death, like many of other incidents in the novel, seems to allow different interpretations. But is the death in the lake attributable to regeneration or rebirth? Instead of interpreting it as sactifice or hope for higher causes, M. Gresset argues that no regenerative significance in water is suggested after the crash. In fact, the bottom of the lake is muddy "by a sunken mole composed of refuse from the city itself—shards of condemned paving and masses of fallen walls and even discarded automobile bodies—any and all the refuse of man's twentieth century clotting into communities large enough to pay a mayor's salary—dumped into the lake" (236-7). The stagnant lake is foreshadowed by the icecream cone the reporter sees and feels crush in his fist and begin to oooze between his fingers, whereas with his eyes fixed to the racing planes, he feels the boy on his shoulder as "the young brief living flesh" and thinks "Yair; cut him and it's cylinder oil; dissect him and it aint bones: it's little rockerarms and connecting rods. . . .' (231). Faulkner does not simply present us totally inhuman air people at all. He forcefully suggests the continuity of life is also guaranteed to the air people in their particular way. L. Stallings, supporting this, argues that the little boy whose parentage must remain in quesion forever is an eaglet, and it suffices that he was sired by an eagle, and was born on a parachute pack.[30] The family ties between Shumann and the boy is not shown clearly. His name Jackie itself tends to place him in the world of 'in-between' as it reminds of Jack Holmes, Laverne's man, and he adopts the reporter as his surrogate father and partly mother too and at the end of the novel is left to Shumann's parents

by Laverne so that she and Holmes may go on their nomadic life again, expecting their own kid. Because of the two reasons Laverne and Holmes callously and with inhuman coldness leaves Jack with Roger's parents: that is, he will be a constant reminder to them of Roger and they want to go on living the irresponsible nomadic existence of circus airmen.[31] Thus Shumann's death is treated as the headline of the day's newspaper, leaving a spot of oil on the lake and another spot of ink on the paper. Other people, even his people, do not seem to care for him except for the jumper. He mends his way firstly by asking the reporter not to send 'him' collect to Dr. Shumann. One thing he insists is that he should not make Roger's father pay the expense.

Now the heroine of *Pylon,* Laverne, appears as one of the familiar types for Faulkner's female chracters. Charlotte in *The Wild Palms,* and Margaret in *Soldiers' Pay* seem to share much with Laverne: all of them possess an epicene quality and attract men, keeping themselves attainable for the attracted. In Laverne's case, from the beginning the reader finds themselves dislocated. C. Brooks says that her character remains an eniguma not only to the reporter but probably to the reader also.[32] The same critic starts off with the argument of her irresponsibility for her family. It does not matter for her who her boy's father is, and consequently Shumann and Holmes "can roll dice for the rather empty title."[33] Is it possible to conclude that Laverne's indifference to her boy can be one of a variety of motives to leave him to Roger's parent? C. Brooks questions and argues as follows:

> Is her renunciation of her child also an example of self-sacrifice for the good of the child? Or a precious gift to the old man who has now learned that he has lost his son? It's a real problem. Perhaps Laverne's heart is wrenched apart by what she does, but there is no hint that this is so. Yet it is always harder to present the woman as the complete stoic. That role seems peculiarly male.[33]

Surprisingly, the spectators of the race have shown more interest in Laverne's reaction to the accident than to the crash of the plane. To the reporter's

eye "most of them were busy saying how his wife took it, how she did not scream or faint (she was standing quite near the microphone, near enough for it to have caught the scream) but instead just stood there and watched the fuselage in two . . ." (234). For Laverne, as well as other aviators, the functioning of the nomadic team comes before all others, including motherly love or home making. Therefore, according to Volpe, the human and familial ties of these people, in short, are incidental to their unity as a machine-servicing team.[34] But things will turn to be brighter than his assertion that when they lose their machine and its flier, the group disintegrates.

Thomas A. Dardis, who in his *Some Time in the Sun* fully discusses *Pylon* as a movie known as *The Tarnished Angeles* (1957), depicts that characters in the novel have all been looked at from outside, without inner description, which is popular practice in film making. Now that we know Faulkner's treatment of the characters, we had better not jump to our conclusion that Laverne is strange and cold as she does not scream or cry on the spot at the moment of Shumann's death. It is interesting that T. A. Dardis sees Laverne as a reflection of many of the heroines of Howard Hawks with whom Faulkner used to work for years in Hollywood. For instance, heroins in *His Girl Friday, To Have and Have Not* and *Rio Bravo* are strong and powerful. In his opinion *Pylon* is also clothed with the trendy, film-oriented characteristics at that time. Characters are engaged in dangerous jobs, both wild and exciting, which tells us that the script of the novel has changed the original and the movie naturally has much easier access to the bublic than the novel does.[35] Mysterious as she appears to be in the novel, R. Millgate sees Laverne paralleling with Faulkner's other earth mothers, L. Grove in *Light in August* and Eula Varner in *The Hamlet.* Thematic affinities that *Pylon* and *Light in August* share is, according to him, the indomitability of women, of the life-principle, and of the basic family unit. He points out as follows:

> Lena's steady progression through *Light in August,* her unworried poverty, her confidence in her own resilience, her apparent indifference to the identity of her male companions, her fecundity — these all find

> some echo in the character and career of Laverne, despite the distortions and inversions implicit in Laverne's involvement in the world of aviation. This involvement suggests, in a very literal sense, deracination, divorcement from the earth, and its consequences appear in Laverne's affection of male clothes, her virulence of language, her agressiveness, her role of servant to the machine : at the same time her sexual desirability, her corn-coloured hair, and her pregnancy all affirm her essential kinship with Lena Grove, and her departure at the end of the novel with Jack and their unborn child may carry something of the same connotations as Lena's departure at the end of *Light in August.*[36]

Different from many critics, he assumes the novel as Faulkner's deliberate attempt to rework similar ideas of *Light in August* from a different point of view, considering it as one in the sequence of Faulkner's whole work.[37]

Repeatedly Faulkner cites in his novel "Tomorrow and tomorrow and tomorrow" from Shakespeare, which in Volpe's oppinion indicates clearly the writer's thematic direction of the novel. For the aviators, unvisioned tomorrow is immediacy : they take the risks that they might lose their lives tomorrow. They are the ones living in and for the moment without a sense of human continuity. They are not after money or glory "because the glory can only last until the next race and so maybe it aint even until tomorrow" (46, 47). While the key word connected to tomorrow is 'endure' on various occasions, the true picture may be not so painful as the word suggests. "I feel this way : we are eager to know better, and that is why we have tomorrow," said K. Shindo. In his Nobel Prize Speech, Faulkner said, "I believe that man will not merely endure : he will prevail. He is immortal, not because he alone among creatures has an inexhaustible voice but because he has a soul, a spirit capable of compassion and sacrifice and endure." And C. Brooks adds his interpretation to it :

> I am inclined to interpret the Nobel Prize Speech in this way: that Faulkner is not insisting that man will ever create a utopia on earth or

that the human race is capable of permanent improvement. What he does wholeheartedly believe is that the qualities that separate man from the other creatures, the qualities that truly make him man, will endure and prevail over his tendencies to relapse into the mere beast.[38]

In the third chapter, the reporter's soliloquy at the coffee shop goes like this: "And Jesus, I'm right; after a man has had his coffee it's tomorrow: it has to be!" he cried, with no sound, with that cunning selfdeluding logic of a child. "And tomorrow it's just a hangover; you aint still drunk tomorrow; tomorrow you can't feel this bad" (108). The reporter often drowns his sorrows in drinks, but it is "just the liquor flowing slowly down him, fiery, dead and cold as O. Vickery remarks that intrusions emphasize his exhaustion and focus on little more than his physical sensations.[39] However, the reporter in the last chapter appears as a different figure who has gained the self-knowledge. He goes to Joe's and a dialogue between him and the porter starts off like this:

"Come on, now; try to quit now."

"All right," the reporter said. "I've quit now. If you ever saw any man quitter than me right now I will buy you an airplane."

"O.K.," the porter said. "Only make it a taxi-cab and you go on home."

"Home? I just come from home. I'm going to work now. I'm o.k. now. Give me another shot and just point me toward the door and I will be allright.

All right, see? Then I learned by mistake that it was two other guys—"

Then he, who has experienced some dramatic inner change, repeatedly says, "So I feel better!" and adds quietly "Something is going to happen to me. I have got myself stretched out too far and too thin and something is going to bust" (300). The present day that we call today was called "tomorrow' yesterday. They are unseparable while the characters of the novel are all

obsessed with time. O. Vickery turns our attention to the fact that *Pylon* has more references to specific hours of the day and night than any other of Faulkner's novels, adding that man becomes a robot controlled by his own invention . . .[40]

Through a variety of gestures and symbols Faulkner, who is warm-hearted enough to present a rose for Emily, intends to depict the humanity in the aviators who are not human to the eye of inhabitants in New Valois, including the reporter. The most important here may be the one through Shumann's sacrificial death. Both Shumann and the reporter act for other people apart from their professions; however, as R. Millgate stresses, the former acts with complete unselfishness, whereas the latter acts obsessed with Laverne. Shumann, whose race was for the unborn child of Laverne's and Holmes' and not his, avoids the crowded airport and crashes into the lake by his own free will. Toward the end of the novel, Holmes and Jiggs are behaving decently and gentlemanly as well. As previously indicated, Holmes, sparing no expense, asks the reporter to take care of Shumann's body and send it to Dr. Shumann not collect or bury it. As for Jiggs, he finds himself finally free from the obsession with the precious boots he has never tried on. He prepares money as a present to Laverne by pawning them. Thus characters go through changes, by which undoubtedly Faulkner is telling us that it is quite possible for any man to learn from experience and consequently mend his or her way with the already dislocated values. Who does Faulkner mean are scavengers, then? We can hardly pin that down; however, all the characters seem to be performing their part. Some are found quite unselfish while others are found self-centered.

The final chapter named "The Scavengers" begins with four newspapermen's gossiping, precision pilots' mislocating of a wreath of flowers into the water three quarters of a mile away from the very spot where Shumann's body is, the reporter's imagination about him with the aviation family after fourteen years and the recurrence of his drinking, together with an episode of Laverne's visit to Ohio to see Dr. Shumann in order to leave her boy to him. There are transitions when a copyboy notices the overturned wastebasket

beside the reporter's desk.

> The copyboy . . . had not only ambitions but dreams too. He gathered up from the floor all the sheets, whole and in fragments, emptied the wastebasket and, sitting at the reporter's desk he began to sort them, discarding and fitting and resorting at the last to paste; then, his eyes big with excitement and exultation and then downright triumph, he regarded what he had salvaged and restored to order and coherence —the sentences and paragraphs which he believed to be not only news but the beginning of literature:" (314).

H. M. Ruppersburg concludes that the reporter attempts to summarize his experiences in two typed stories and a scrawled note—his epilogue, his last frustrated utterances.[41] To the same critic, what the contrast between these two stories connotes is the reporter's inability to explain his experiences or the inadequacy of language rather than the beginning of literature, which is something quite different from what journalism produces. Shohei Ooka used to define the narrative as one way in which truths may be revealed a little better at the first time by letting the fact sing, differing greatly from the history. O. Vickery summarizes that the reporter's two stories of Shumann's death juxtapose the facts against the dramatized legend. And she understands that the second account is also a vicious parody of the reporter's reliance on facts, impregnated with the Reporter's own sense of frustration and bitterness against a society which is not worthy of comprehending the sacrifice of the modern Mardi Gras.[42] And Faulkner, who did not believe man's goodness by nature but was prohuman, wanted the reporter to live with memories of the aviators, of Shumann's death in particular. "And going on: tomorrow night, all the tomorrows, to be a part of the flat pattern, going on. He thought of that with quiet astonishment: going on, myriad, familiar, since all that had ever been was the same as all that was to be, since tomorrow to-be and had-been would be the same. Then it was time."[43]

Notes

1) Thomas Inge ed., *William Faulkner: The Contemporary Reviews* (New York: Cambridge University Press, 1995), p. 122.
2) Edmond L. Volpe, *A Reader's Guide to William Faulkner* (New York: Noonday, 1964), pp. 174-176.
3) William Faulkner, *Faulkner in the University: Class Conferences at the University of Virginia 1957-1958* ed. F. L. Gwynn & J. L. Blotner (University of Virginia Press, 1977), p. 36.
4) Frederic R. Karl, *William Faulkner: American Writer* (New York: Weidenfield & Nicolson, 1989), p. 517.
5) Michael Millgate, *The Achievement of William Faulkner* (New York: Random House, 1966), p. 141.
6) Richard Gray, *The Life of William Faulkner: A Critical Biography* (Oxford: Blackwell Publishers, 1994), p. 196.
7) Cleanth Brooks, *William Faulkner: Toward Yokunapatawpha and Beyond* (New Haven & London: Yale University Press, 1978), p. 193.
8) William Faulkner, *Pylon* (London: Chatto & Windus, 1967), p. 17. Regarding the festive traditions, Mikhaylovich Bakhtin (1895-1975) indicates that they are overwhelmed by the centralising, rationalistic, and ultimately bourgeois hegemony in Europe from the mid-seventeenth century onwards.
9) E. L. Volpe, p. 181.
10) Michel Gresset, *Fascinaion: Faulkner's Fiction 1919-1936* (Durham & London: Duke University Press, 1989), p. 141.
11) *Ibid.*, p. 246.
12) Laurence Stallings, "Gentleman from Mississippi," John Bassett ed., *William Faulker: Critical Heritage* (London & Boston: Routledge & Kegan Paul, 1975), p. 178.
13) E. L. Volpe, p. 176.
14) R. Gray, p. 195.
15) C. Brooks, p. 202.
16) M. Gresset, p. 251.
17) Haruhiko Kawasaki, *T. S. Eliot in Modern English and American Literature Seminar* No. 12 (Kyoto: Yamaguchi Shoten, 1981), pp. 7-11.
18) M. Gresset, p. 251.
19) E. L. Volpe, p. 180.
20) F. R. Karl, p. 530.
21) T. S. Eliot, "The Love Song of J. Alfred Prufrock" in *The Waste Land and Other Poems* (London: Faber & Faber, 1940), p. 13.
22) Andre Bleikasten, *The Ink of Melacholy: Faulkner's Novels from The Sound and the Fury to Light in August* (Bloomington & Indianapolis: Indiana University Press, 1990), p. 25. Cyril Connolly criticizes the presentation of the reporter as he 'does not come to life so well. It is a source of irritation, for instance, that one has never told his name.'
23) E. L. Volpe, p. 182.
24) William Troy in *Chritical Heritage of William Faulkner,* p. 178.
25) Olga Vickery, *The Novels of William Faulkner: A Critical Interpretation* (Baton Rouge: Louisiana State University Press, 1964), p. 145.

26) *Ibid.*, p. 145.
27) R. Gray, p. 199.
28) C. Brooks, p. 190.
29) Warwick Wadlington, "Conclusion: The Stakes of Reading Faulkner — Discerning Reading," Philip M. Weinstein ed., *Cambridge Companion to William Faulkner* (New York: Cambridge University Press, 1995), p. 209
30) "Gentleman from Mississippi," p. 178.
31) M. Gresset, p. 249.
32) C. Brooks, p. 186.
33) *Ibid.*, pp. 202-203.
34) E. L. Volpe, p. 178.
35) Thomas A. Dardis, *Some Time in the Sun* translated by K. Iwamoto and others (Tokyo: Kenkyusha, 1996), pp. 109-197.
36) M. Millgate, pp. 142-143.
37) *Ibid.*, p. 143.
38) C. Brooks, p. 193.
39) O. Vickery, p. 77.
40) *Ibid.*, p. 146.
41) Hugh M. Ruppersburg, *View and Eye in Faulkner's Fiction* (Athens, Georgia: The University of Georgia Press, 1983), p. 78.
42) O. Vickery, p. 154
43) Wiliam Faulkner, *Light in August* (New York: Chatto & Windus, 1977), pp. 211-212.